

**TYNESIDE
CINEMA**

10/12 Pilgrim Street, Newcastle upon Tyne
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OLD THEMES

3rd Tyneside Film Festival

21—30 NOVEMBER 1980

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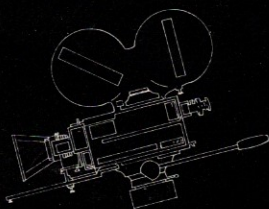
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NEWCASTLE 900

We are the Guinea Pigs

USA 1980

Tue 25 Nov at 8.30 in Cinema 2

Director: Joan Harvey

Production Company: Parallel Films

Producer: Ralph Klein

Photography (Colour): Tom Hurwitz

Editors: Joan Harvey, Trudy Bogdon

Music: John Amato and 4th Wall Repertory Musicians

Sound: Albee Gordon

Running Time: 90 mins.

Festivals: Sydney, Edinburgh, Deauville, London

Within two weeks of becoming aware of the Three Mile Island situation, Joan Harvey, Tom Hurwitz, Albee Gordon and others had organized sufficient funds and crew for nine days of shooting on location in Harrisburg. They did in-length interviews on film of residents and their children, farmers, union leaders, doctors, veterinarians, local government officials, etc. Later, on location in Washington, New York and Pittsburgh, they filmed interviews with nationally known scientists and doctors. From the over 30 hours of film they have edited a 90 minutes feature film on the catastrophe of TMI. In interviews and scenes with families, scientists, doctors and government officials, the official State and Federal policies and standards are examined against stark medical-scientific evidence, the facts about 'clean air' and 'acceptable limits' and the nightmare of death and disease facing residents in Harrisburg. The connection between private nuclear industry, government and the international arms race is explored by the scientists as well as the residents and their children. — *Parallel Films*

Plus

Industrial Britain

GREAT BRITAIN 1980

Director: Roger Buck

Photography (Black & White): Peter Roberts

Running Time: 19 mins.

The title of this film echoes that of the famous thirties documentary on British industry. But whilst Grierson's celebrated documentary movement evolved a form that unproblematically celebrated 'industrial Britain', the disparate seven sections of this new film offer a number of oblique approaches which together problematise the traditional image — that of a Northern-based heavy industry, with a set of craft traditions and corresponding working-class communities. The long-running twentieth-century crisis of heavy industry demands the putting into crisis of that image, and this film impressively begins the task. — *Paul Marris*

Home from Home

GREAT BRITAIN 1980

Wed 26 Nov at 6.00 in Cinema 2

Production Company: Compass

Photography (Colour):

Running Time: 90 mins.

The film is set in Spitalfields which has approximately a 45% immigrant community from Bangladesh. The film looks at the different levels of harmony and conflict in the lives of the community as a whole. The subject is looked at in an historical context. Since the 16th century Spitalfields has been an area inhabited by different groups of immigrants and they have suffered the same deprivations, problems and misunderstandings. One seventh of the inhabitants of Central London are members of minority ethnic groups, and the film is a critique not only of overt racism but of overt and institutionalised racism in the areas of housing, education, work and cultural and religious needs.

Plus

Mirror, Mirror.

GREAT BRITAIN 1980

Director: Ygesh S. Walia

Producer/Screenplay: Ygesh S. Walia

Photography (Colour): Don Guy

Editor: Yugesh Walia, Don Guy

Running Time: 25 mins.

This film, the first to emerge from the Asian community in Britain, is a triumph. It speaks of the dilemmas experienced by a young Asian, Jo, whose parents are orthodox Sikhs, but who herself has been born and educated in Britain, and is now a single working woman. The pull of two cultures is common to the youth from many immigrant communities, but in Britain today it is the young unmarried Asian women who form the group who most acutely experience it.

Film is the perfect choice of medium to dramatise this crisis of identity; the mirror a classically simple metaphor to express the crisis of self-image. *Mirror, Mirror* turns its shoestring resources to positive advantage by confining the action to one character (Jo) and one locale (her flat). The apparently simple routine of a weekday evening (preparing supper, playing records, taking a bath) is combined with Jo's thoughts, recollections and musings (on the soundtrack) to bring out the interior nature of these dilemmas as lived by individuals. Director and writer Yugesh Walia has come up with one of the best and most prescient British films of 1980. — *Paul Marris - Tyne-side film festival.*